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the florida architect / august 1967

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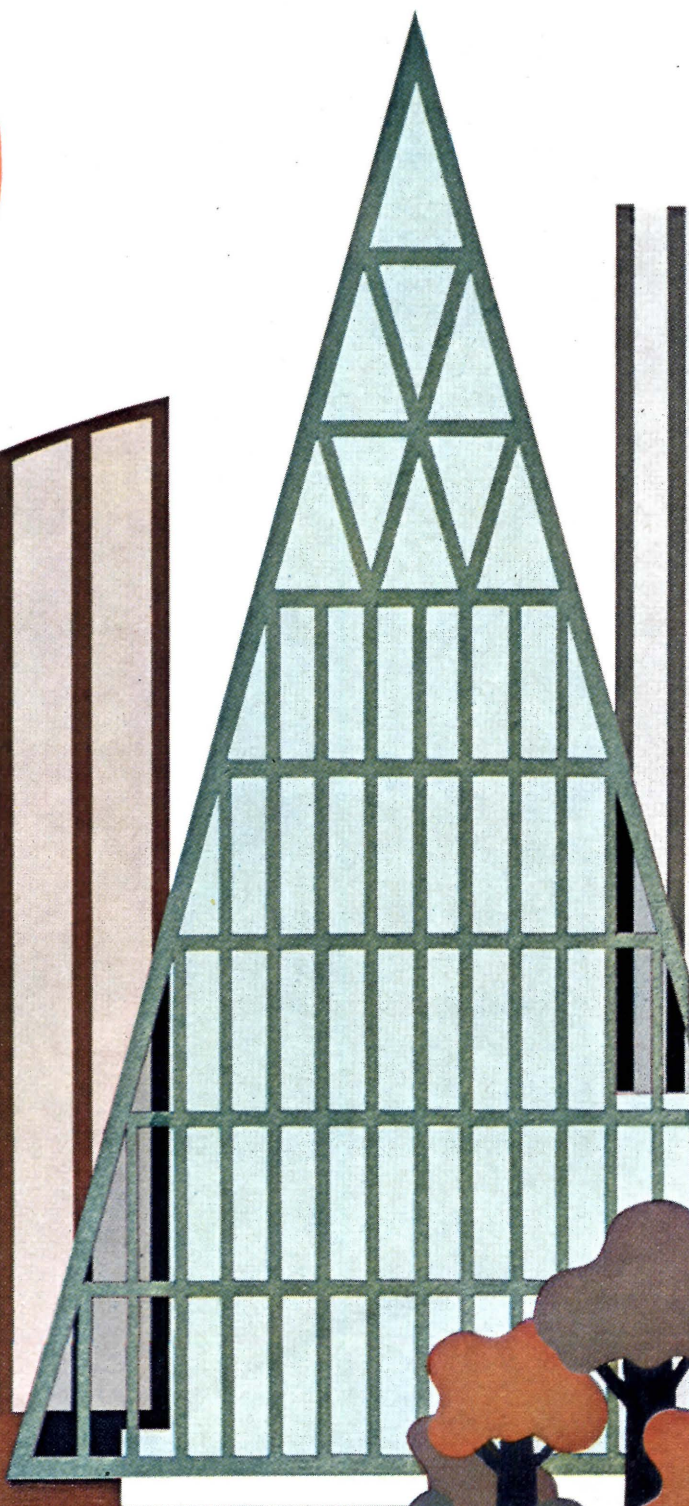
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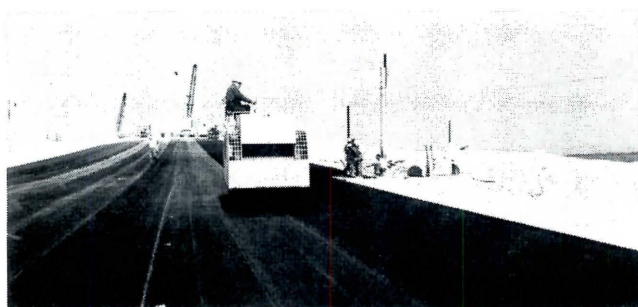


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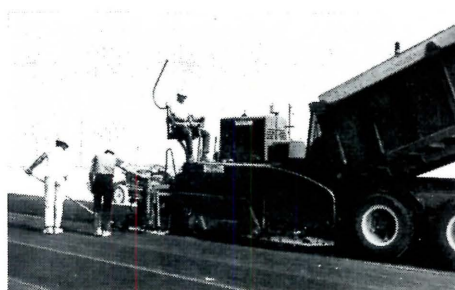
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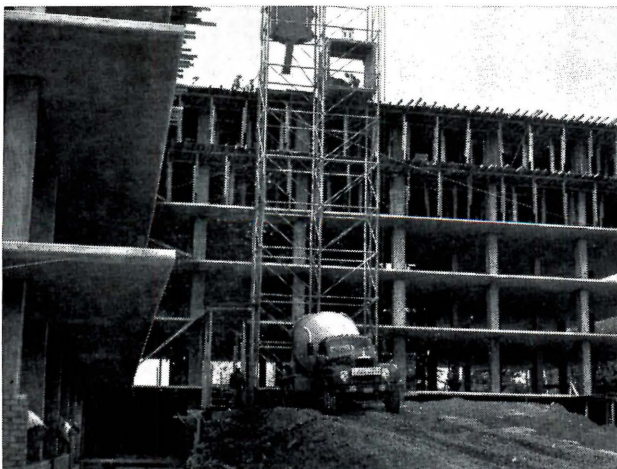
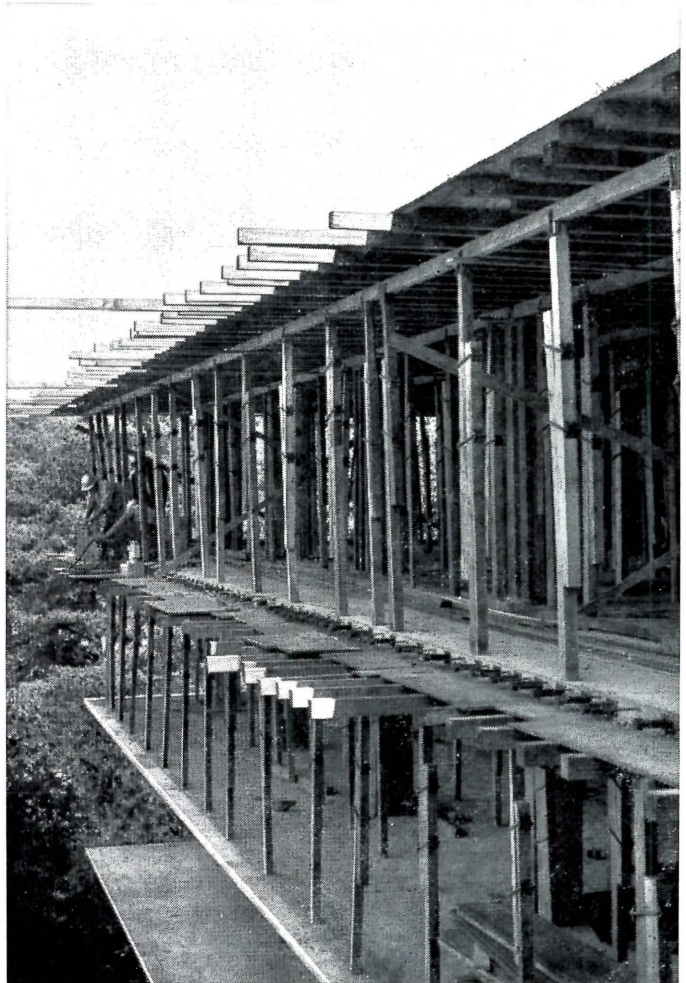
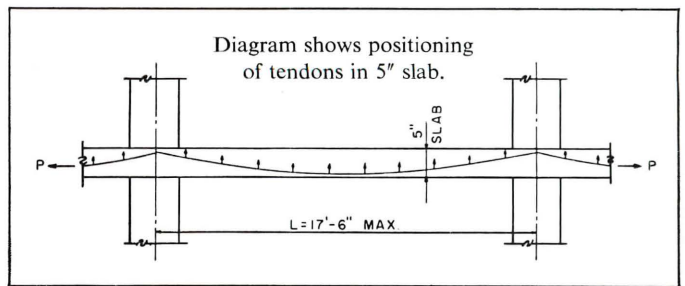
The creative design of the Dolley Madison Apartments couples maximum structural efficiency with an interesting architectural effect. And does it at a most economical in-place cost. The post-tensioned, short span design reduced the thickness of the floors to 5"—a saving of at least 1" per floor. This reduction in dead load resulted in a saving in columns and caissons. Post-tensioning also eliminated 790 lineal feet of expansion joints and all beams at openings.

With a rigid construction schedule and a minimum amount of labor, the contractor constructed 13 floors in 13 weeks and 1 day. To help maintain this schedule, the contractor used concrete made with Lehigh Early Strength Cement for completion of certain slabs to permit post-tensioning the next day. All other concrete for this project was made with Type 1 Lehigh Cement. Lehigh Portland Cement Company, Allentown, Pa. District Sales Office: Jacksonville, Fla. 32216.

*Owner:* Dolley Madison Associates, Arlington, Va.  
*Architect:* Sheridan, Behm & Associates, Arlington, Va.  
*Structural Engineer:* Horatio Allison Associates, Rockville, Md.  
*Builder:* Dittmar Company, Inc., Arlington, Va.  
*Ready Mix Concrete:* Virginia Concrete Co., Springfield, Va.

**LEHIGH  
CEMENTS**

(Right) Floors are made with lightweight concrete. As concrete reached 2000 PSI, stressing began with a pressure of 11,000 lbs. After post-tensioning was completed for each floor, a closure strip was placed to cover button heads around perimeter.

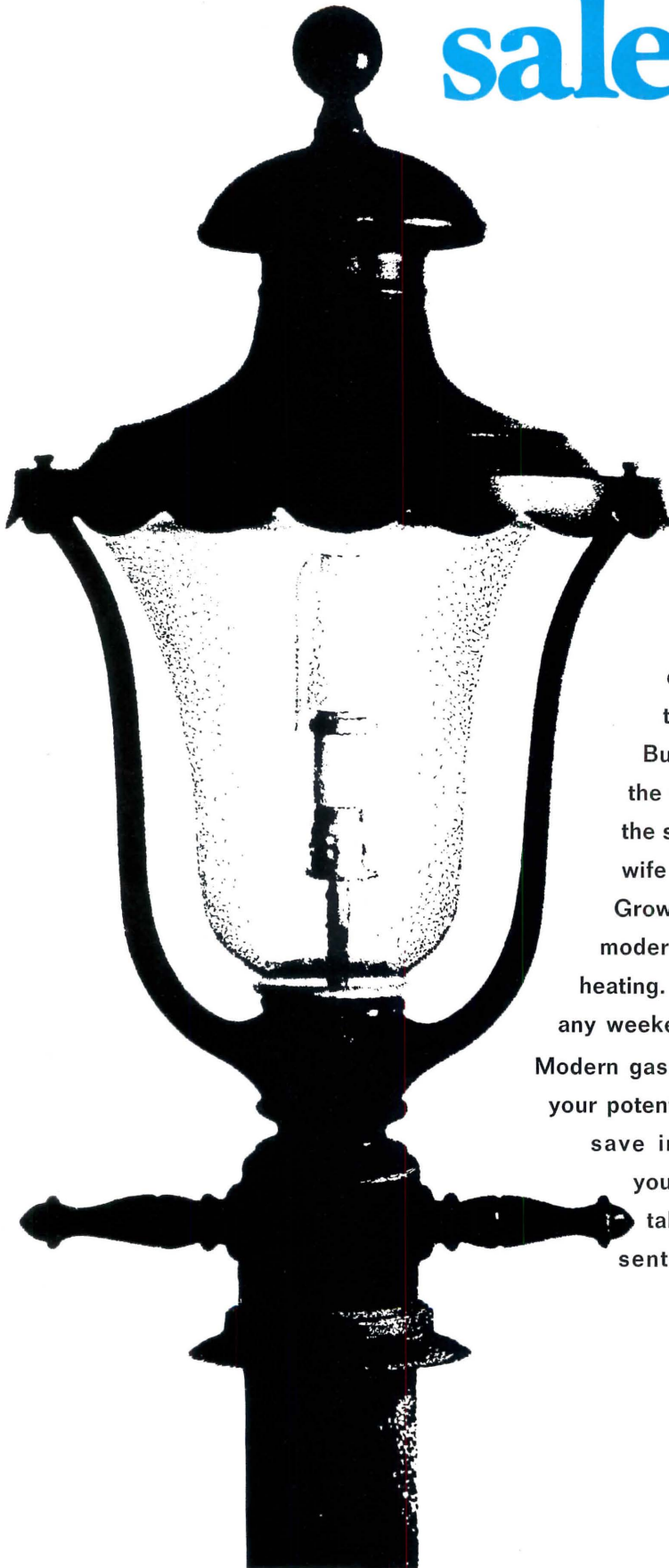


Spans between columns are 15' 4" x 17' 6". Post-tensioning the 393' length of this structure was done in three sections. The center 209' 4" was placed and tensioned with jacking force at each end. Then the two remaining outside 92' sections were placed, tensioned, and tied to the already tensioned tendons of the center section. Floors are also post-tensioned in a transverse direction.



The building has an offset "T" shape. It is 65' 4" wide and 393' 4" in length. Offset T's extend 92' to front and rear and are also 65' 4" wide.

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**FRONT COVER:** Our cover design this month shows a disappearing dollar. Readers are asked to draw their own conclusions as to the significance relative to their own personal affairs. For some eye opening facts on the comparison of office costs to office income see page 14. Go ahead, be brave!

## DR. TAYLOR CALLS FOR EDUCATION IN ENVIRONMENTAL UNDERSTANDING

A noted educator said at the AIA Convention in New York City that because American schools treat the creative arts, including design and architecture, "as something you do after school or in the evenings," the general public is unprepared and unable to judge what is good and what is bad in its environment.

"The problem," Dr. Harold Taylor told the convention "consists in developing the sensibility of the young, and of everyone not young, toward visual experience, teaching people how to see."

As author as well as an educator, Doctor Taylor said that the American public school curriculum is "a process of slow attrition of the sensibility and the substitution of categories of fact-gathering, conceptualizing and memorizing in place of the development of the creative faculties . . . the faculty to think independently, to form one's own taste, conclusions and opinions."

He said, "The hidden secret of American education is the fact that the creative arts, including design and architecture, when placed in a central position in the life of the school or college, have an enlivening effect on the entire environment . . . This means, of course, an educational revolution."

"If we are raising a population of visual illiterates," Doctor Taylor said, "we are also raising a population of children who are for the most part deprived of esthetic experiences by the circumstances of their education."

Doctor Taylor, who was president of Sarah Lawrence College at the age of 30, and who has written several books on education, is now vice chairman of the National Committee for Support of the Public Schools.

He addressed the first "Theme Seminar" of the AIA Convention which was being attended by about 4,000 members and guests.

Doctor Taylor said that school teachers by and large have not had direct experience with art forms and "as a result, the taste of teachers in the field of the arts, visual or otherwise, is about that of the rest of the population . . . In the absence of such resources in the schools, the public is the victim of the taste of the manipulators of the mass media and the standards of a mass culture."

"I would argue that once we introduce theater, music, dance, poetry, painting, sculpture, and design into the school and college curriculum as full-fledged subjects, in equal status to the respectable "hard" subjects, we will be preparing people to pay attention to the ugliness or beauty of what surrounds them," he said. "We would be well advised to teach children to look at the cities, towns and villages in which they live as examples of what man has done to his environment, and to include that form of direct experience among the items in the school syllabus."

Doctor Taylor said that the architect at his best is "a delicately balanced combination of artist, engineer, humanist, educator, and planner, a man in love with shapes, colors, forms, structures, nature and mankind, for whom he creates generously a new environment." He suggested that architectural education make adequate provision for "the social imagination, the visual imagination, the concern for human shelter and the human condition, the social problems raised by the clash of technology, politics and economics."

## GALLERY EXHIBITS

A collection of 24 "New Image" paintings by contemporary artists is on display at the University of Miami's Joe and Emily Lowe Art Gallery.

Called "The California Group and its Influence," the exhibition is in part composed of paintings by contemporary California artists on loan for three to five years from the Staempfli Gallery of New York and in part from paintings in the Lowe Gallery's collection.

The collection may be viewed through the summer until October 1, with the exception of the month of August when the gallery will be closed.

The Fort Lauderdale Museum of the Arts is currently showing, until August 4, 1967, an exhibit of the work of Japanese architect, Kenzo Tange. The exhibit includes photographs and drawings.



## CONVENTION SPEAKER GOLDMAN EDITS NEW MAGAZINE ON ARTS

**Cultural Affairs**, a new magazine containing views, reports, and practical information on the arts, was published this month by Associated Councils of the Arts, 1564 Broadway, New York. The journal will be the first to present a complete picture of the activities of arts councils at the state and local levels as well as a current view of the arts vis-a-vis education, legislation, and foundation support of cultural activities. The first issue will be given nationwide distribution primarily through the state arts councils.

In an introductory statement to Volume One of **Cultural Affairs**, W. Howard Adams, associate director of ACA and chairman of the journal's advisory board, writes: "We have entered a new phase of public awareness in this country regarding the role and place of the arts in our community life. We hope to have in each issue articles that reflect general developments in the arts, views encompassing individual experiences in specific institutions that have wide implications, and reports on the arts from a community or regional standpoint."

Albert Goldman, critic, editor, and Assistant Professor of English and Comparative Literature at Columbia University, and Joan Meyers, an editor at Harcourt Brace and World, were respectively editor in chief and managing editor for the first issue of **Cultural Affairs**. Dr. Goldman is to be a guest speaker at the FAAIA Convention in Hollywood on October 6th.

## TO THE EDITOR

## CLUTTER CLUTTER EVERYWHERE!

Welcome to our city. This scene of clutter and urban ugliness is unfortunately typical of the approaches to thousands of American communities today, says The American Institute of Architects. The ingredients, as this UPI photo shows, are standing signs, elevated signs, projecting store signs—nearly all sized to be read quickly from passing automobiles—lighting standards, and closely spaced utility poles. The result is visual confusion in which no one's message stands out, and a grim kind of ugliness that springs, not from poverty, but from indifference. The cure, says AIA, lies in creation of a community design plan that establishes proper land uses; in better local ordinance control of signs, wires, and land uses; most of all, in public demand for a more livable and beautiful environment.





*Everybody talks about the weather  
but nobody does anything about it.*

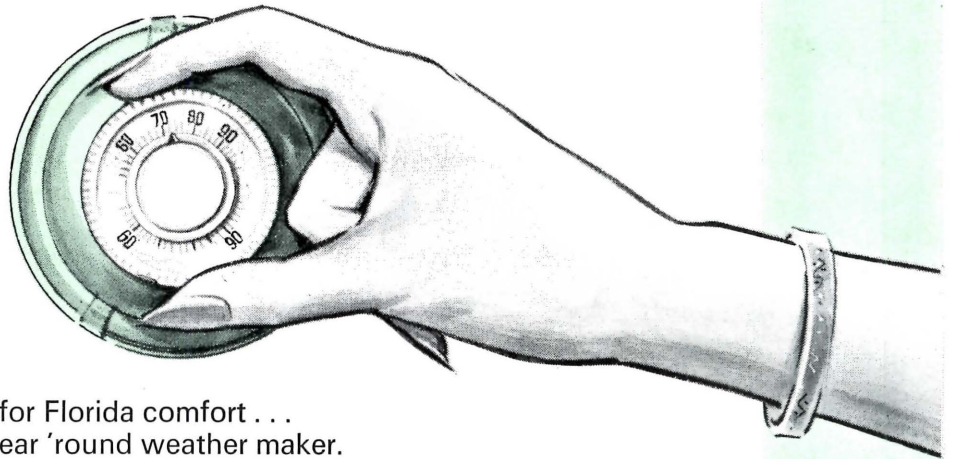


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today,  
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Twain!**

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There is no question but that this building is a most interesting solution to the usual uninteresting result of so many buildings of this type in this area. It is an expressive and handsome building and is indicative of the study the designer must have made to obtain the pleasing solution.

It is a pleasant and exciting task to critique a notable design, a design which displays a clever manipulation of volumes, the various changes in levels and an interesting relationship of materials. The use of naturally finished wood for doors, jambs, mullions and jalousies in conjunction with Chattahoochee aggregate stucco and copper as a fascia and accent material is harmonious and through this relationship the character is established. The use of wood shingles on the face of the balconies and fascias not only accomplishes an interesting texture and feeling of warmth but a low maintenance material as well. The continuity of materials throughout the building is cleverly displayed and again the consciousness of the designer is apparent.

The character created is certainly South Florida in feeling and the apparent informality is conducive to relaxation and vacationing. One of the most outstanding and pleasing aspects of the project one realizes is that the solution truly represents an honest endeavor to design a building expressive of our climate and area. A solution that by its openness utilizes the breezes in all areas and is well related to the water.

The magnificent view in all directions is not only exploited from the dining area, cocktail lounge and each hotel room but from one of the least expected areas, the open corridor. One end of the corridor opens to the Atlantic while the other opens to the Intracoastal Waterway. Even while waiting for the elevator an interesting panoramic view to the North of both Ocean and Intracoastal is realized. It is in this area, however, that I find an undesirable situation, which is an open elevator lobby to the North. During a Northeast driving rain the guests must find this unprotected area undesirable.

The alternating combination of hotel

rooms and efficiencies with connecting doors between each unit on each typical floor provides the flexibility desired for this type of operation.

The use of wood and openness at every opportunity creates a feeling of warmth and intimacy rather than the usual cold commercial solution utilizing large glass areas and aluminum.

The approach to the building is through an interesting landscaped area under a covered walk and is a preview of what lies ahead. The lanai connecting the hotel room wing to the dining-administrative wing is most successful in not only the openness and intimate scale but completely utilizes to the fullest one of our most important assets—the prevailing breeze. Not to air condition in this day and age is unheard of but to visit this project on a hot day in June and enjoy the pleasant cool breeze is indicative of the success of this utilization.

The challenge of designing a project to better utilize valuable property which had 20 units originally is realized through accomplishing 62 units with complete dining facilities in a most interesting and satisfying way. The solution encompasses an existing building which is the office area and is certainly not apparent in the end result.

The pleasant relationship to the water is important in that the 150 berth marina and this facility are integrated and together become a pleasant entity.

The shape of the swimming pool is unfortunate and not at all in keeping with the overall design.

The building is interesting from each direction and the composition of masses of the stair towers and elevator towers is successfully displayed.

In summarizing, it is gratifying to see a building of this caliber which cannot merely be entitled a building, but architecture. It is an exhilarating and rewarding experience to visit projects of other architects with the idea of analyzing the design; an experience in which more of us should participate.

Oscar A. Handle, Jr., AIA  
Fort Lauderdale

## Sands Motor Inn, Pompano Beach, Florida

Paul Robin John, A.I.A., Architect  
Walter Harry, Structural Engineer  
Paul Davis, Mechanical Engineer



A management consultant firm conducting a study of the cost of architectural services reported at the recent annual convention of The American Institute of Architects, that (1) the cost of such services has gone up sharply, (2) the profits of architectural firms have dropped sharply, and (3) clients of architectural firms are demanding "much more complicated and sophisticated service." The study, entitled "Comprehensive Study of the Cost of Architectural Services," is being performed by Case and Company for the AIA.

The study involved collecting and analyzing confidential cost and profit information from 223 architectural firms in 47 states, as well as cost and profit details for 1,150 projects recently completed by these firms.

The preliminary findings included the following:

1. There was a sharp increase in the direct costs of performing architectural services from 1960 to 1966, and there was a steady rise in the cost of outside consulting services from 1950 until 1966. Overhead has been maintained at a relatively stable level despite significant increases in the pay scales of employees in the architect's office.
2. The pretax income or profit of the average architectural firm has declined from 22.6 per cent of total gross receipts in 1950, to 17.8 per cent in 1955, to 15.8 per cent in 1960, to 9.2 per cent in 1966.

3. Last year, one architectural firm out of 12 suffered a loss for the year's work—a loss averaging about five per cent of annual gross income. And on the average, architects are currently losing money on one project out of four.

4. Despite recognized disadvantages involved in using construction cost as the basis for compensating architects for professional services, this method was used in 84 per cent of the projects analyzed.

5. By comparing the **Engineering News-Record** building cost index with pay rates for direct and indirect services of architectural firm employees, it was found that the building cost index has risen 13 per cent since 1960, but pay rates have gone up 25-44 per cent. Case and Company called this an "excellent example of the price-cost squeeze which is plaguing the architect."

6. Nine out of 10 architects say their clients now demand much more complicated and sophisticated service than they did 10 years ago. These demands include increased risks, increased liability, increased programming, and increased engineering.

Today's architects thus face a serious dilemma, and are asking such questions as:

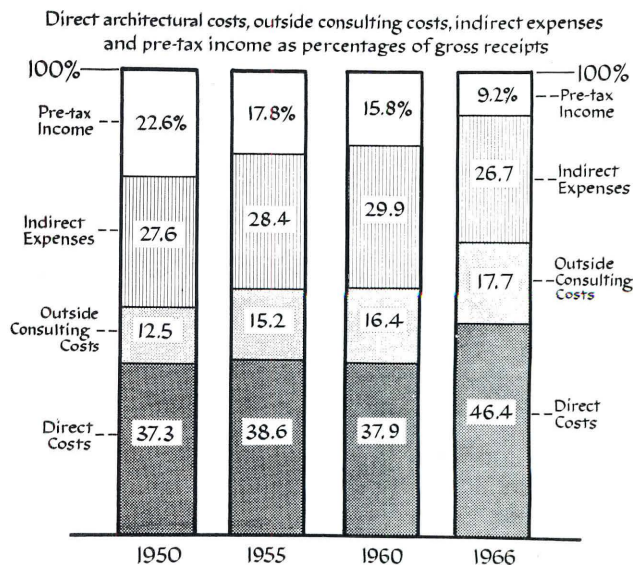
How can I provide clients with attractive, functional and sound buildings within their budget limitations? How can I maintain a high quality of design in spite of constantly rising

# COSTS

**CASE AND COMPANY STUDY  
FINDS THAT ARCHITECTS  
PRODUCTION EXPENSES HAVE  
RISEN FAR MORE PROPORTIONATELY  
THAN THE FEES THEY CHARGE  
THEIR CLIENTS**

**COST AND INCOME TRENDS IN ARCHITECTURAL PRACTICE  
FOR THE YEARS 1950, 1955, 1960 & 1966**

*(Data from Financial Statements)*





costs for services and materials? How can I manage my practice so that my monetary return is proportionate to my investment of time, money and effort—plus the value to my client of my skill and knowledge?

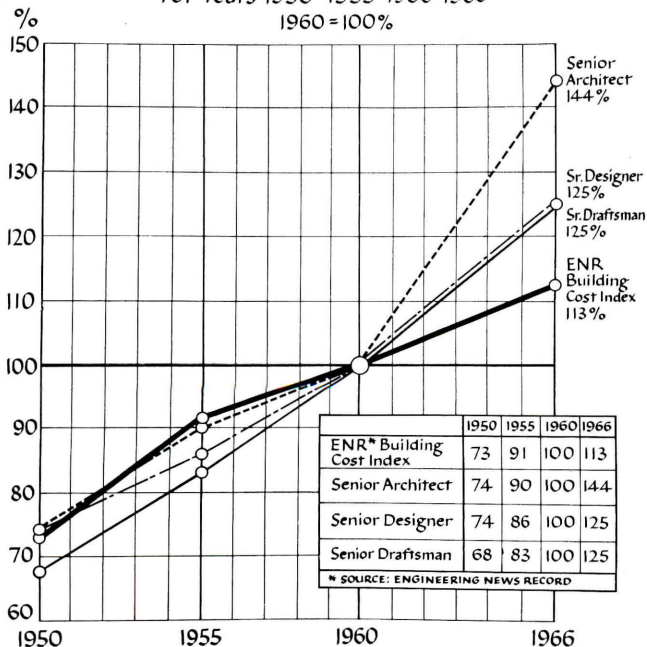
It was noted that there are no quick or easy answers to these questions, but it said that the survey has identified areas where there is a need for remedial measures. These areas are:

1. Overcoming the pressures of the profit squeeze—budgeting job time, controlling costs and expenses, pricing services, and using technical manpower effectively.
2. Determining better and more equitable methods of compensation for architectural services.
3. Deciding to what extent architects should provide some or all of the services for which they now engage outside consulting services.
4. Planning "profit" into architectural practice — into each project and every year's operations.
5. Educating clients and the public in what architects do, how they do it, and how they earn their fees.
6. Devising an "information bank" where architects can quickly obtain up-to-date facts, figures and trends pertinent to "running the office," such as costs, policies, employee benefits, methods and techniques.

Further details on this study will be made available at a later date by Case and Company.

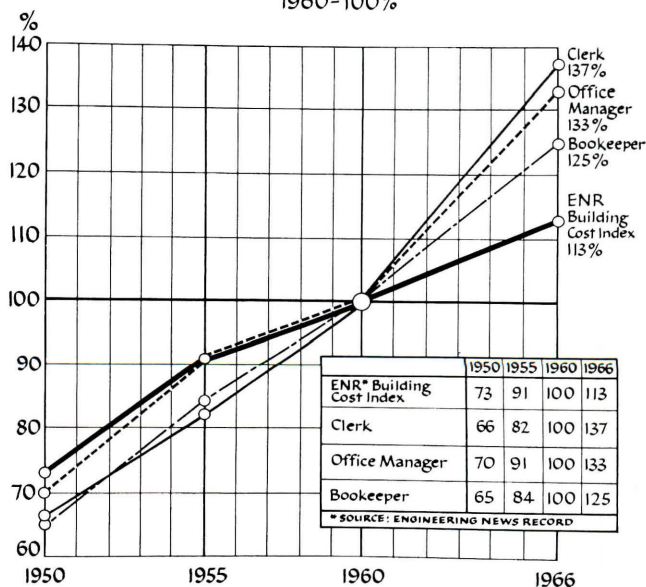
### COST OF DIRECT PROFESSIONAL SERVICES COMPARED WITH BUILDING COSTS

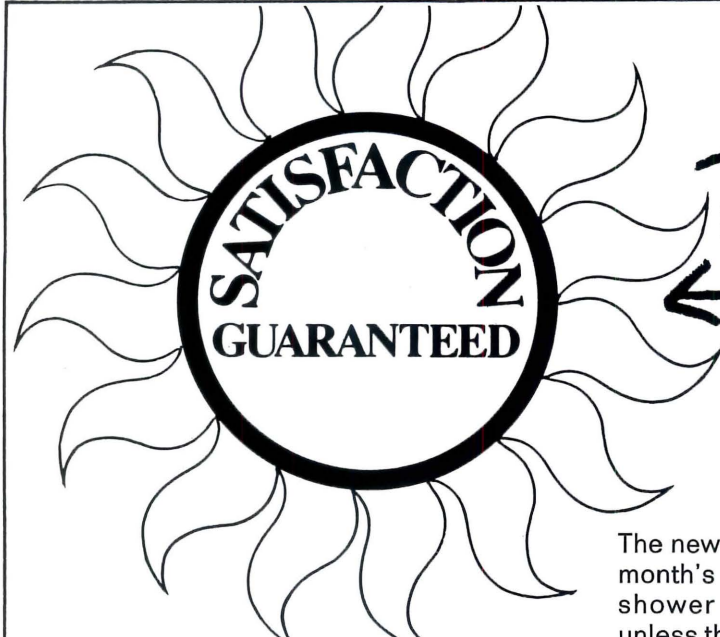
For Years 1950-1955-1960-1966  
1960=100%



### COST OF INDIRECT SERVICES COMPARED WITH BUILDING COSTS

For Years 1950-1955-1960-1966  
1960=100%






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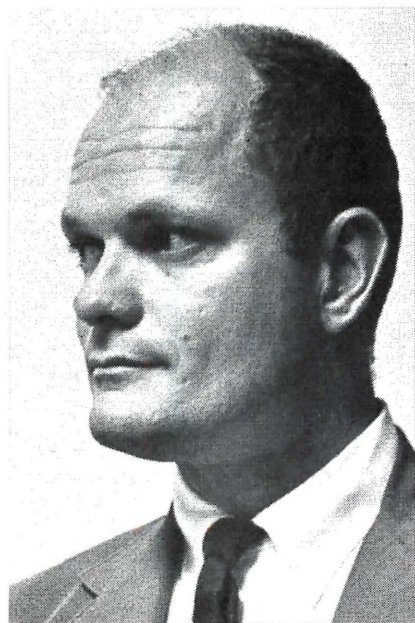
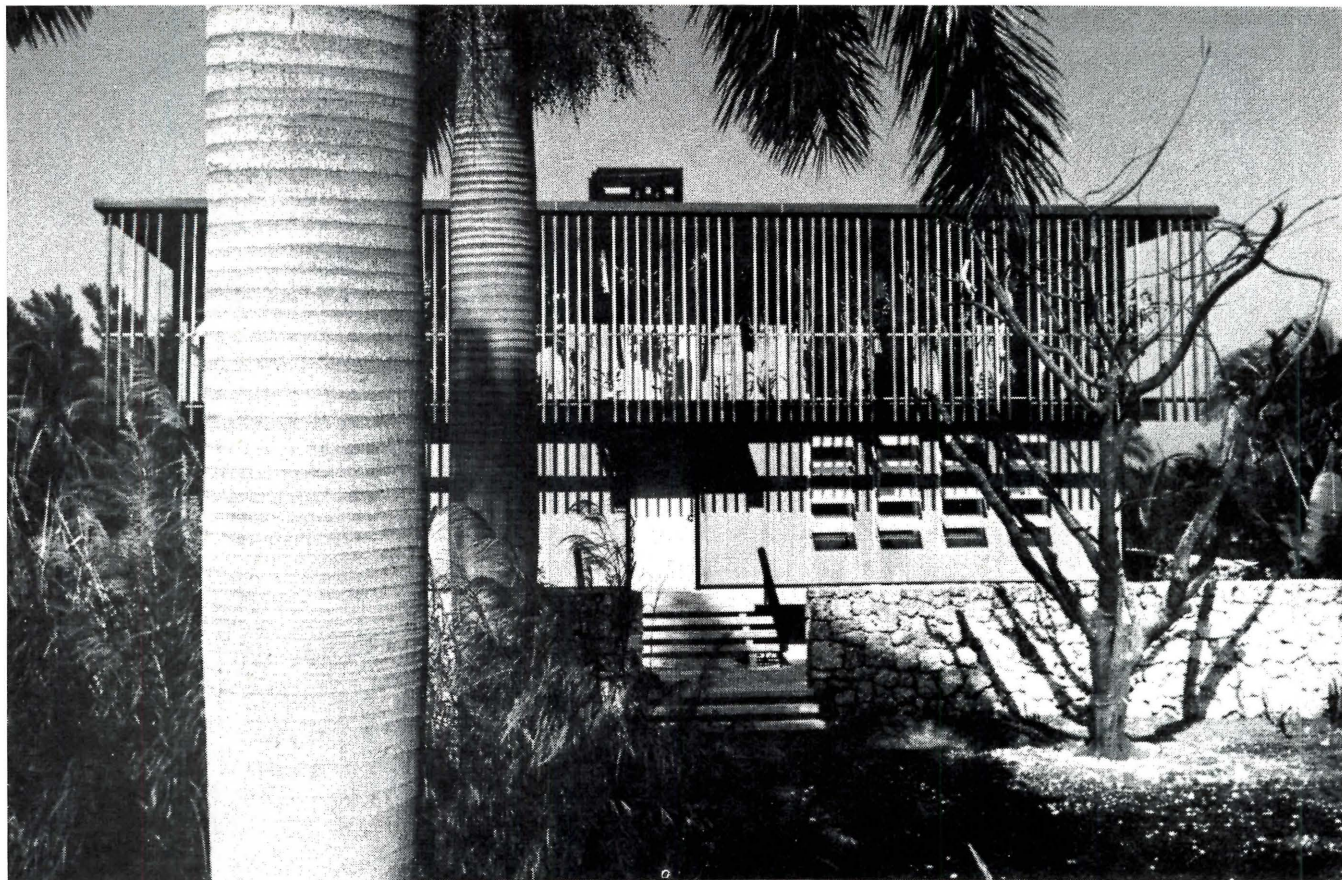
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## By LESTER PANCOAST, AIA MIAMI

I believe Architecture is a fundamental way to make meaning and sense, to cause richness of experience, to celebrate what nature does and what man can do.

Some use the word "Architecture" as an award for what they think are worthwhile buildings. I believe that Architecture encompasses any physical phenomenon, consciously or unconsciously caused, which creates the conditions to which we creatures respond.

For man, Architecture is a language which reveals his successes and failings as a rational animal who has the capacity to express an individual and collective philosophy.

He who speaks well in the language of Architecture must be involved in all arts and sciences. He must synthesize. As self-critical perfectionist and imperfect creator he will range between bliss and deep frustration.

I would not build myself as an architectural priest, holding myself precious and separate, or caught in a concocted public relations image. I am not interested in bags of tricks or borrowable mannerisms. I believe that the commitment to quality is greater than that to originality. I want to become capable of causing vigorous, practical and complete statements which speak of perception, imagination and sensitivity.



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**THE FLORIDA ARCHITECT!** Just drop a note  
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# MR. ARCHITECT!

Most new arrivals in Florida had natural gas service "back home." And we're reminding them of its speed, cleanliness, dependability and, above all, economy in ads like this. They'll expect natural gas for these big jobs in the homes you design for them. Better check into it:



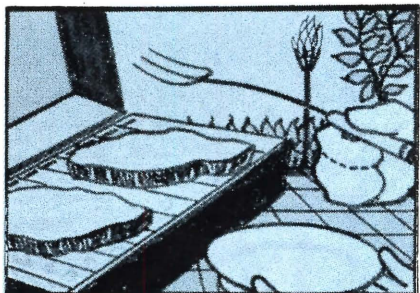
**DRIES TWICE AS FAST FOR HALF THE COST!** In actual side-by-side tests, home economists have started identical loads in gas and competitive type dryers...finished, removed and folded the "gas" load... then found the rival load still too wet to remove. So end backbreaking lifting and lugging. Straighten up and dry right... with gas. Gas makes the big difference!



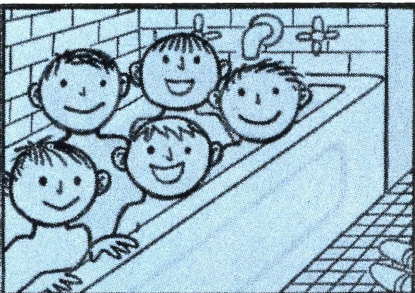
**SO VERY QUIET...CHEAPER, TOO!** In natural gas absorption-type air conditioning there's no noisy, high-speed compressor. The cooling "motor" is a silent flame—nothing to break down or wear out, no costly refrigerant, no special heavy-duty wiring needed. And the gas utility itself is 100% responsible for service... with special rates to assure you the lowest cost.



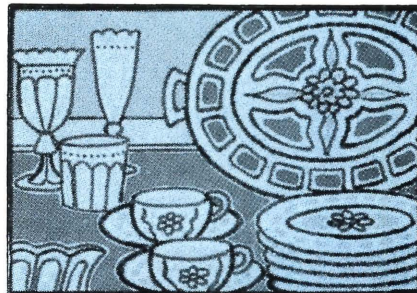
**CLOSED-DOOR BROILING—COOLER KITCHENS.** With natural gas, no hot, greasy smoke or soot pollutes kitchen air, soils curtains, walls and ceilings. The clear gas flame burns it up — you broil with the oven door closed. Burns up spills, too — keeps pots and pans clean, eases dishwashing. No wonder cooks who use natural gas — as well as their kitchens — stay cooler!



**SPECTACULAR OUTDOOR MEALS IN MINUTES!** A modern natural gas grill is practically an outdoor kitchen... you can broil, bake, roast or fry. Fast, too — perfect coals in seconds, no ashes, soot or smelly fuel. And gaslights add glamor and status for spectacular entertaining. P.S.—while you're at it, a natural gas pool heater **doubles** your fun at such moderate extra cost.



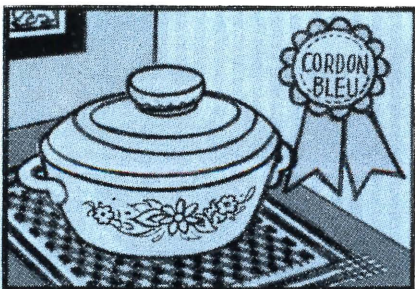
**MORE HOT WATER FASTER—FAR LESS COST.** The competition's claims for "faster" and "cheaper" water heating just don't stand up. A 30-gallon gas water heater recovers some 50 gallons of hot water per hour — a comparable non-flame model less than 11! Pile dishwashing, showers, shaves on top of cooking and laundry needs — only gas can keep you in hot water!



**HOTTER WATER FOR CLEANER DISHES.** Gas can supply you with enough hot water at 180° or better to assure completely sanitary dishwashing — maximum health protection in the kitchen and for all housecleaning needs. And remember, with modern "step" rates — as you step up your use of gas, you step down the rate you pay for it. So use it for all it's worth!



**POSITIVE WARMTH TO GUARD HEALTH.** It just doesn't make sense to expect the "reverse" cycle of equipment designed to lower temperatures by 15 degrees (say from 90° to 75°) to raise winter temperatures by 35 degrees (from 40° to 75°) without costly supplementary resistance heating. Natural gas supplies direct, positive heat—exactly as much as you need—dependably delivered underground in any weather!



**9 OUT OF TEN PROFESSIONAL CHEFS COOK WITH GAS** — they prefer its exact temperature control, speed and cleanliness... know how flame brings out flavors. There's no slow warm up, no hangover heat to raise kitchen temperatures and tempers. Automatic controls make matches passé, and gas burners are guaranteed for life. So if you're only No. 10, better try harder—with gas. You'll be so glad you did!



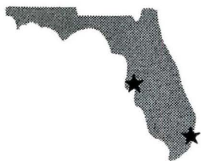
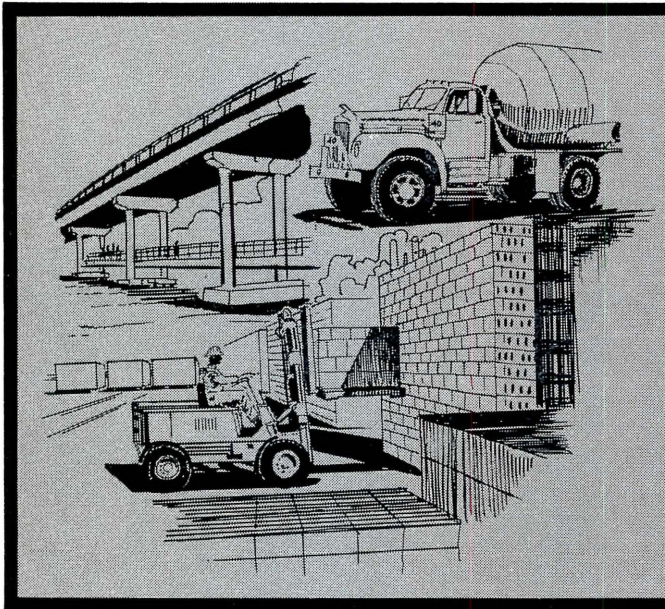
Gas Genie®

Your local natural gas utility will work with you to give your clients what they want...or contact **FLORIDA NATURAL GAS ASSOCIATION**, P.O. Box 548, Valparaiso, Florida 32580.



# Florida Cements

MADE IN FLORIDA  
FOR USE IN FLORIDA



Florida Cements and Trinity White Cements of uniformly high quality are manufactured in

Florida for use in Florida. With plants in Tampa and Miami, Florida Portland Cement provides superior service and prompt deliveries to Florida's concrete and concrete products industry.

In addition, Florida Portland Cement — the state's first cement manufacturer — adds millions of dollars to the state's economy through plant investments, payrolls, taxes, services and supplies. When you specify and use Florida Cements, you contribute to the vitality and growth of industry and the improvement of Florida's economic climate.

SPECIFY AND USE FLORIDA CEMENTS, MANUFACTURED IN FLORIDA FOR FORTY YEARS

## FLORIDA PORTLAND CEMENT DIVISION

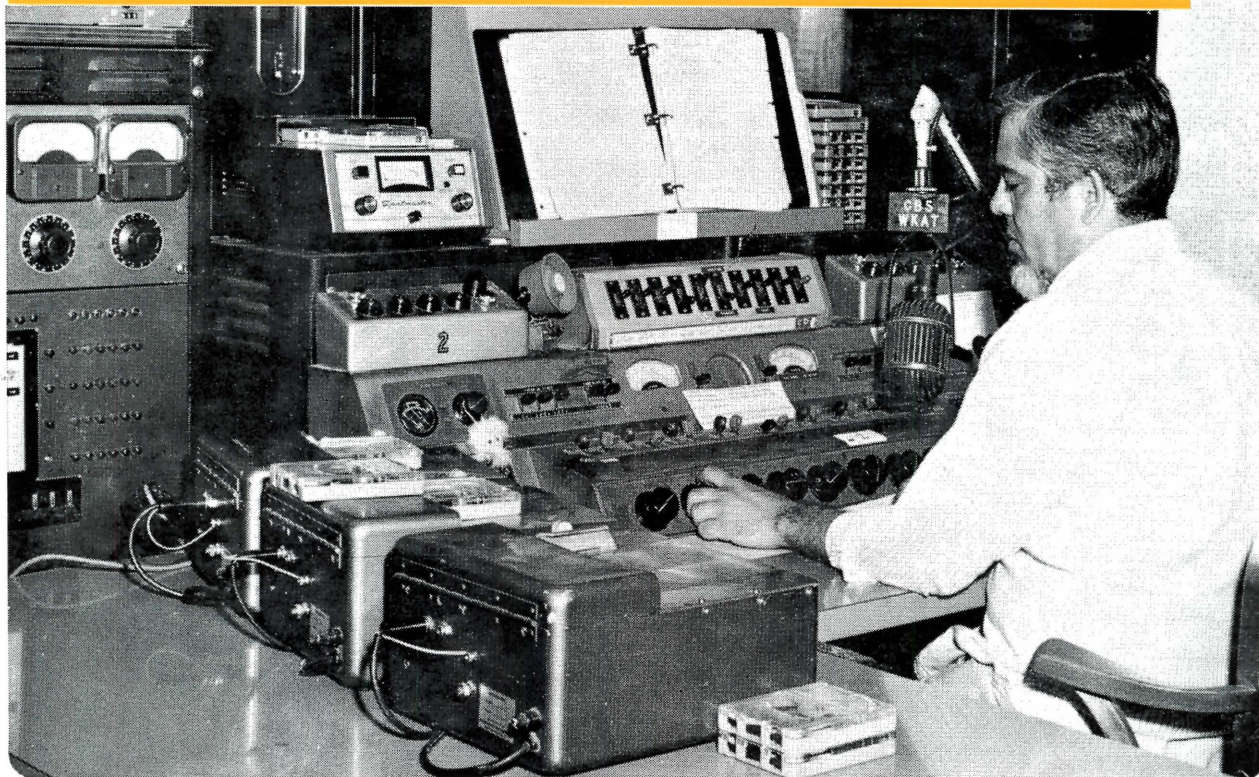
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## INDUSTRIAL APPLICATIONS FOR CAT-BUILT EQUIPMENT



# CAT POWER TURNS ON RADIO ...and keeps it on.

In times of emergency, listeners turn to radio. But radios are only as reliable as the power that keeps them on the air. That's why many radio stations are using dependable Caterpillar electric sets to keep them on when outside power fails.

Dependable power is a must for WKAT, the 5000 watt radio station on Miami Beach. This CBS affiliate station purchased a Cat D-320 Diesel electric set last year for standby power in event of power failure (especially during hurricanes).

The electric set is programmed to start automatically five seconds after outside power fails.

Time is money for WKAT and their Caterpillar engine hasn't failed them yet. It has kept them on the air.

Do you have a job for dependable Caterpillar power? Whether it's standby power, prime power, or the many other capabilities, your Florida Caterpillar dealer can engineer them to fit your needs.

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